### MORE QUEER

### IMAGING AIDS: DIAGNOSIS

SOCIALLY PROHIBITED SITES OF THE BODY ARE REPRESENTED AS DIAGES FOR RE-EXAMINATION TO DISPUTE THE CLAIMED OBJECTIVI-TY OF SCIENCE AND MEDICINE. THE SUBJECTIFIED SEXUAL BODY IS A DEFENSIBLE SITE FROM MEDICAL AUTHORITY WHERE THE LOCATIONS OF SOCIAL CONSTRUCTS JUDGED AS SYMPTOMS ARE INTERPRETED IN THE PROCESS OF MEDICAL DIAGNOSIS. ROCCO GUNNETTI

### WHO WE ARE AND HOW WE LIVE

TWO MID-SIZED CITIES: COLUMBUS, OHIO AND OTTAWA, ONTARIO. IN THE AD WE ASKED MEMBERS OF THE GAY AND LESBIAN COMMUNI-TY TO SEND US TWO 3X5 SNAPSHOTS OF THEIR HOMES-ONE EXTE-ROOMMATES OR A LOVER, AND WHETHER THEY CONSIDER THEIR NEIGHBORHOOD TO BE URBAN OR SUBURBAN. THE PHOTOS ALLOW MUNITY, WHO WE ARE AND HOW WE LIVE IT ALSO ALLOWS US TO EXAMINE CERTAIN ASSUMPTIONS—LIKE THE MYTH TRAT GAY MEN ARE URBAN DWELLERS WHILE LESSIAN PREFER SUBURBIA. BENJAMIN GIANNI AND MARK ROBBINS

### COLORADO AN OUTING SPACE

A CHAOTIC MASS IS SOON PORCOTTEN. OUR QUEER SPACE PROPOS-AL WILL ADDRESS THAT THREATENING MASS THAT IS PUSHED BEYOND SPACE'S BOUNDARIES, IT'S POTENTIAL SLIPPAGE, THE POSSI-BELTY OF AN AVALANCHE PAUL HASTHOFER

### "OPEN" "SPACE"

THIS COLLABORATION LOOKS AT QUEER EXPERIENCE, FOR BOTH YOUR TAXES, APRIL 15TH. IT WAS AN ACT-UP DEMONSTRATION WOMEN AND MEN, IN PUBLIC SPACE IN CANADA JUDGE EXPLORES THAT WAS GONNA FUCK UP AT MIDNIGHT, BASICALLY FROM ELEVEN THE CENSORSHIP OF LESBIAN PRESENCE AND EROTICISM IN TO MIDNIGHT, FUCK UP THE POSTAL SYSTEM AND DISRUPT ALL TORONTO THROUGH A SERIES OF LARGE OUTDOOR POSTERS WHICH THESE PEOPLE FROM CETTING THEIR TAXES IN IN ORDER TO BEING WERE PART OF A PUBLIC ART SERIES. THE POSTERS ARE OF LESBIAN SENUALITY SUPERIMPOSED ONTO PHOTOGRAPHS OF PUBLIC OPEN SEE THESE QUEERS ON THE FRONT STEPS OF THIS HUGE MONUMEN-SPACE. ADDED TO THIS ESSAY ARE DIAGES OF THE REMAINS OF TAL, WHAT I THINK IS A REALLY BEAUTIFUL BUILDING. IT'S SO AWE-THESE POSTERS THAT WERE SELECTIVELY TORN DOWN, SOON AFTER BEING POSTED, IN A CAMPAIGN DIRECTED AGAINST LESBIAN DAAGERY. IN EXCERPTS FROM HIS PROTOESSAY, "WHERE WE LEFT OFF," MOVED AND STOPPED TRAFFIC ON 8TH AVENUE AND, I REMEMBER INGRAM EXPLORES THE RELATIONSHIP OF THE LIVES OF GAY MEN TO THE DAY AFTER, IT WAS VERY EXCITING, ODDLY EXCITING, BUT MEMORY, DISCONTINUITY, AND OUTDOOR SITES AND LANDMARKS IN BEING AN UPTIGHT CANADIAN I FELT SLIGHTLY EMBARASSED BY IT, SONAL EVENTS AND CONVERSATIONS INVOLVING HIS FATHER AND STOPPING TRAFFIC. I WAS VERY AFRAID OF BEING ARRESTED BECAUSE HIS FIRST LONG-TERM BOYFRIEND. HE EXPLORES THE "QUEERNESS" OF COURSE I WAS AN ELEGAL ALIEN.

OF THESE SPACES, THE DISLOCATION OF HIS PRIMARY RELATION-SHIPS, AND ALMOST A FETISHIZATION OF SITE, AS THESE PLACES OF WHICH THE VIEWER CAN OPEN, AND TEXT. MARTHA JUDGE & GORDON BRENT INGRAM

### OUEER PROHECTIONS:

### AN AUDIO REMAPPOR OF NEW YORK

WHEN I WAS TWELVE-AND-A-HALF, I WAS UP IN MY BEDROOM WHICH WAS THE LOCUS, REALLY UNTIL I GRADUATED AND LEFT HOME, OF ALL OF MY QUEERNESS. IT WAS WHERE I, YOU KNOW I WOULD STEAL THE SEATTLE GAY NEWS OR BLY THE SEATTLE GAY NEWS, AND KEEP IT. I RAD LITTLE PLACES ALL OVER MY ROOM WHERE I KEPT ALL THAT STUFF AND PORN AND WHATEVER. I HAD THIS LITTLE EXTENDED RELATIONSHIP WITH THIS GUY WHEN I WAS THIR TEEN, HE WROTE ME MAYBE TWO TIMES A WEEK-I HAD ALL HIS LETTERS IN THIS LITTLE CARDBOARD THENG. WHEN I WAS TWELVE-AND-A-HALF OR SO, I JUST HAD THIS WHOLE BIG COMING OUT SCENE TO MYSELF SCIOUS ABOUT THE THEATRICAL-NESS OF IT, YOU KNOW, IT WAS HARD FOR ME-WHAT I FELT WAS VERY REAL, BUT I WAS AWARE OF SAT MYSELF DOWN ON MY LITTLE PLOOR AND IT SEEMS TO ME I HAD GUY, PICTURES OF BALLET DANCERS WERE ALWAYS GREAT, I REMEM-BER FORCING MYSELF TO SAY THE WORDS "I AM A HOMOSEXUAL." GO BE RESOLUTE ABOUT THE WHOLE-AT TWELVE-AND-A-HALF-ABOUT BEING A GOOD AND SOLID ACTIVE HOMOSEXUAL. POST OFFICE:

IT WAS ONE OF THE VERY FIRST ACT-UP DEMONSTRATIONS-IT WAS AT THE POST OFFICE AT 8TH AVENUE AND 34TH STREET. IT'S A BEAUTIFUL BUILDING AND I DON'T THINK AT THAT POINT THAT WAS REALLY AWARE OF IT. I HAD JUST MOVED HERE-HAD BEEN HERE MAYBE SIX MONTHS-AND IT WAS THE DEMONSTRATION ON THE LAST DAY OF TAXES, YOU KNOW WHEN YOU HAVE TO MAIL IN THEIR AWAR ENESS TO THE AIDS CRISIS. IT WAS KIND OF AMAZING TO SOME-IT LOOKS LIKE IT SHOULD BE IN ANCIENT GREECE OR SOME-ABOUT ALL THESE PEOPLE MAKING A FUSS, MAKING NOISE, AND

### CONVERSATIONS

IN THIS CITY OF BIG STARS AND BIG TALKS, CONVERSATION B A SERIES OF DOWN-TO-EARTH AND RELAXED DISCUSSIONS ABOUT ART, ARCHITECTURE AND CULTURE. TAKING PLACE AT CAFE ARCHITETTURA (JUST AROUND THE CORNER FROM STOREFRONT), OVER DINNER OR LUNCH, CONVERSATION IS A PUB-LIC SERIES TO FEED TOUR MIND.

### CAFE ARCHITETTURA

due to limited seating, RESERVATION are recommended for all events

212 431 5795

### QUEER SPACE 1 JUNE 19, SUNDAY, 1PM

PANEL DISCUSSION WITH THE QUEER SPICE ORGANIZING COMMIT TEE MEMBERS: BEATRIZ COLOMINA, DENNIS DOLLENS, CINDI PATTON, EVE SEDGWICK, HENRY URBACH AND MARK WIGLEY.

# QUEER SPACE 2

PANEL DISCUSSION WITH PARTICIPATING ARTISTS & ARCHITECTS AND SELECTED WRITERS WHO HAVE PARTICIPATED IN THE QUEER SPICE PROCRAM.

### KATE MILLETT JULY 11, MONDAY, 7PM \$15 (includes dinner)

ARTIST KATE MILLETT IS A SEMINAL (FEMINAL) MEMBER OF THE FROM ITS INCEPTION IN THE 70'S AND CAME OUT TO THE WORLD IN TIME MAGAZINE IN 1970. KATE MILLETT IS THE FOUNDER OF THE FARM', A WOMEN'S ART COLONY IN POUGHKEEPSIE, NY, AND IS AUTHOR OF SEXUAL POLITICS, FLYING, SITA, THE BASEMENT, GOING TO JEAN, THE LOQUET BUY TRIP, AND MOST RECENTLY, THE POLITICS OF

### KRZYSZTOF WODICZKO AUGUST I, MONDAY, 7PM

\$15 (includes dinner) THE ALIEN STAFF PROJECT IS A WORK IN PROGRESS BY KRZYSZTOF WODSCERO, WHICH PROVOKES US TO EXAMINE THE MEANING OF THE WORDS: "STRANGER," "NON-STRANGER," "SELF" AND "IDENTI-TY (KRISTEVA). THOUGH THE POSITION AND DISTANCE BETWEEN THE "SAME" AND THE "OTHER" IS FAMILIAR TERRITORY, WODICZKO'S UNIQUE CONTRIBUTION IS AN EXPLORATION OF THE QUESTION OF BINDGRATION IN A WAY WHICH IS BOTH AUTOBIO-CHAPTECAL, SOCIAL, AND CRITICAL. THE ALIEN STAFF ITSELF IS A PORTABLE FORM OF INTERACTIVE PERFORMANCE EQUIPMENT AND A CULTURAL NETWORK FOR INDIVIDUALS AND GROUPS OF DAMI-GRANTS. IT IS AN INSTRUMENT WHICH GIVES THE INDIVIDUAL IMMI-GRANT A CHANCE TO "VOICE," INTERACTING DIRECTLY WITH ANY-ONE IN THE CITY WHO MAY BE ATTRACTED BY THE SYMBOLIC FORM OF THE EQUIPMENT AND CHARACTER OF THE BROADCAST.

### ON LINE



### Queer Space OnLine

During Storefront's exhibition Queer Spaces, SITES OnLine is hosting a free electronic forum open to anyone interested in joining. Participants can download software for either Mac or Windows, configure it for their communication hardware and then read

and leave messages (User disks will also be available.)

Queer Space OnLine is intended to provide an electronic space for the discussion of the works, issues, and ideas surrounding and emanating from Storefront's exhibition. Toward this goal we will post the show's original manifesto/call-for-works along with the curators' final manifesto.

> (212) 741-6461 BBS (212) 989-7944 Voice





Worn With Toto Pride

### OVER THE RAINBOW RUBBERS IN THE LAND OF 'OS'

EVERYTHING'S COMING UP RAINBOWS FOR THE SUMMER OF LOVE - 90S STYLE. WITH A CLICK OF THE HEELS DOROTHY AND TOTO WOULD BE PLEASED TO WELCOME ALL OF US INTO THE LAND OF "OS," AT THE ORDFICE OF OUR CHOICE. WE AT OLD GLORY CONDOMS ARE PROUD TO PRESENT OVER THE RAINBOW RUBBERS, THE PIRST SAFER SEX KIT ON THE MARKET TO DICLUDE A RUBBER DAM, ALONG WITH A CONDOM AND LUBRICANT. WORN WITH TOTO PRIDE

OUR AMERICAN SERIES OF SAFER SEX PRODUCTS RECREATES CULTURAL ICONS AND SYMBOLS FOR SEX POSITIVE MESSAGES. THE LANDSCAPE IS IMPREGNATED WITH WANTON DESIRE AS WE LOOK AT OUR DISEASED PLANET FOR THE SOURCE OF OUR HEALING.

> JAV CRITCHLEY, PRESIDENT OLD GLORY CONDOM CORPORATION

12 MARCH to 16 APRIL Queer Space



### SUPPORT

### IndividualContributions

CONTRIBUTORS (\$30 or more) Breibari, Rafael Burno-Jorge Sosa Tecton Construction Inc., Comelia Carey, Victor Casady, Wan-ma Choi, Sherman Clarke, Harvey Cohn, Jeffrey Cax, Johannes Knoots, Joon-sub Kon, Andrew Knox, Brent Kovalchik, Michael Suhamoko, Judish E. Stein, Olio Sullivan, Kim Tanzer, Rebecca Williamson, Wood + Design, Jack Yager & Lilly Stokker

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Teshio Savaka Anonymous (\$5,000). Agnes Gund (\$10,000 or more)

### AWARD

THE GREENWALL FOUNDATION AWARDS 1994 OSCAR M. RUEBHAUSEN COMMISSION TO SCULPTOR JAMES CATHCART TO CREATE A SITE SPECIFIC PUBLIC PROJECT IN COLLABORATION WITH STOREFRONT FOR ART & ARCHITECTURE

STOREFRONT FOR ART & ARCHITECTURE IS PLEASED TO ANNOUNCE THAT ITS NOMINEE, JAMES CATHGART, IS THE RECIPIENT OF THE GREENWALL FOUNDATION'S 1994 OSCAR M. RUEBHAUSEN COMMISSION IN SCULPTURE. CATHCART HAS WORKED ON A NUMBER OF PUBLIC PROJECTS IN THE MID-WEST, CANADA, AND NEW YORK CITY THAT CAN BEST BE VIEWED AS URBAN, SOCIAL, AND ENVIRONMENTAL EXPERIMENTS. THE \$15,000 O.M.R. COMMISSION WILL ALLOW HIM TO DEVELOP AND REALIZE A NEW PUBLIC PRO-

N THE WINTER OF 1992. CATHCART, IN COLLABORATION WITH FRANK FANTAUZZI AND TERRENCE VAN ELSLANDER, CREATED A SITE-SPECIFIC INSTALLATION AT STORE FRONT TITLED "UNPROJECTED HARTS." THE TEAM SIMPLY CUT OUT SECTIONS OF STOREFRONT'S EXISTING FACADE AND INSTALLED FIVE PORTABLE TOILETS WHICH WERE OPEN FOR PUBLIC USE. THE EXHIBITION RECAME A CRITICAL STATEMENT ON AND TO "A SOCIETY LOSING TOUGH WITH CIVILITY."

THE GREENWALL FOUNDATION, CREATED IN 1949, FOCUSES WITHIN ITS ARTS PROGRAM ON SUPPORT FOR EMERCING ARTISTS IN ALL DESCRIPTIONS, AS WELL AS FOR THE ARTS ORGANIZATIONS THAT PRODUCE AND PRESENT THEIR WORK. GRANTS IN THE ARTS ARE LIMITED TO ARTISTS AND ORGANIZATIONS IN NEW YORK CITY. THE OSCAR M. REUBHAUSEN COMMISSION WAS ESTAB-USHED IN HONOR OF THE FOUNDATION'S CHAIRMAN EMERITUS. THE FIRST COMMISSION WAS AWARDED IN 1992 TO CHOREOGRAPHER/THEATER ARTIST JOHN KELLY. THE SECOND, IN 1993, WAS AWARDED TO PLAYWRIGHT ACQUELYN REINCOLD. JAMES CATHCART WAS CHOSEN FOR THE 1994 COMMISSION FROM AMONG 14 NOMINATED EMERCING, NEW YORK CITY-BASED SCLIPTORS, BY A PANEL OF CURATORS AND ARTISTS IN THE FIELD.

### CONTRIBUTION FORM

I would like to make a contribution of \$ \_ My contribution is tax deductable to the full extent of the law, and the check is made payable to: STOREFRONT FOR ART AND ARCHITECTURE 97 Kenmare Street, New York, NY 10012

name	
street	
city	state
zip code	country
telephone	

### ORGANIZATION

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### THERE IS NO QUEER SPACE, ONLY DIFFERENT POINTS OF VIEW

THIS PROJECT IN NOT ABOUT THE MAKING OF QUEER SPACE, BUT IT IS A REPRESENTATION OF THE POSSIBILITIES OF INDIVIDUAL AND MENORITY APPROPRIATIONS OF MAJORITY SPACE.

My INTENTION IS TO DESCRIBE THE APPROPRIATION OF PUBLIC SPACE, NOT TO DEFINE A

MINORITY REALM WHICH EXISTS SEPARATED FROM "NORMATIVE" SPACE. WE MUST NOT MAKE EXCLUSIVE GHETTOS OR ENCLAVES, QUEER OR STRAIGHT, "QUEER SPACE" EXISTS POTENTIALLY EVERYWHERE IN THE PUBLIC REALM. UNBOUNDED AND EVER-PRESENT, IT IS THE INDIVIDUAL'S APPROPRIATION OF THE PUBLIC REALM THROUGH THEIR PERSONAL, EVER-CHANGING POINTS OF VIEW. AN ACCUSTICAL GUIDE AND NAVIGATIONAL CHART ARE PROVIDED IN THIS PROJECT TO DESCRIBE A SPACE WHICH CAN BARELY BE PERCEIVED BY THOSE OUTSIDE OF IT, BUT VIVIDLY PRESENT TO THOSE WHO "COCUPY" IT. THE INSTALLATION AIMS TO INVITE OTHERS TO OCCUPY NEW YORK CITY FROM MANY DIFFERENT POINTS OF VIEW.

THE PROJECT CONSISTS OF REPRESENTATIONS OF AND RECORDINGS FROM PUBLIC SPACES IN NEW YORK CITY: FAMILIAR PUBLIC SPACES WILL BE MAPPED IN UNFAMILIAR WAYS. AN ALDIO CASSETTE TAPE WILL BE GIVEN TO CALLERY GOERS WHEN THEY ENTER STOREFRONT, LIKE AN "ACOUSTIC-GUIDE" AT THE MET. THIS SOUND-SCAPE WILL BE ACCOMPANIED BY A "NAVI-GATIONAL CHART" OF A DRIFT THROUGH PUBLIC SPACES IN THE CITY. (SUBWAY, CENTRAL PARK, WATERFRONT.) THE CHART WILL DEPICT THE SPACES AS CONTINUOUS RATHER THAN DISCRETE. THEY ARE DEVICES FOR THE EAR AND THE EYE TO ENTER INTO MINOR ROUTES THROUGH MAJOR PUBLIC SPACES IN THE CITY.

BRIAN MCGRATH

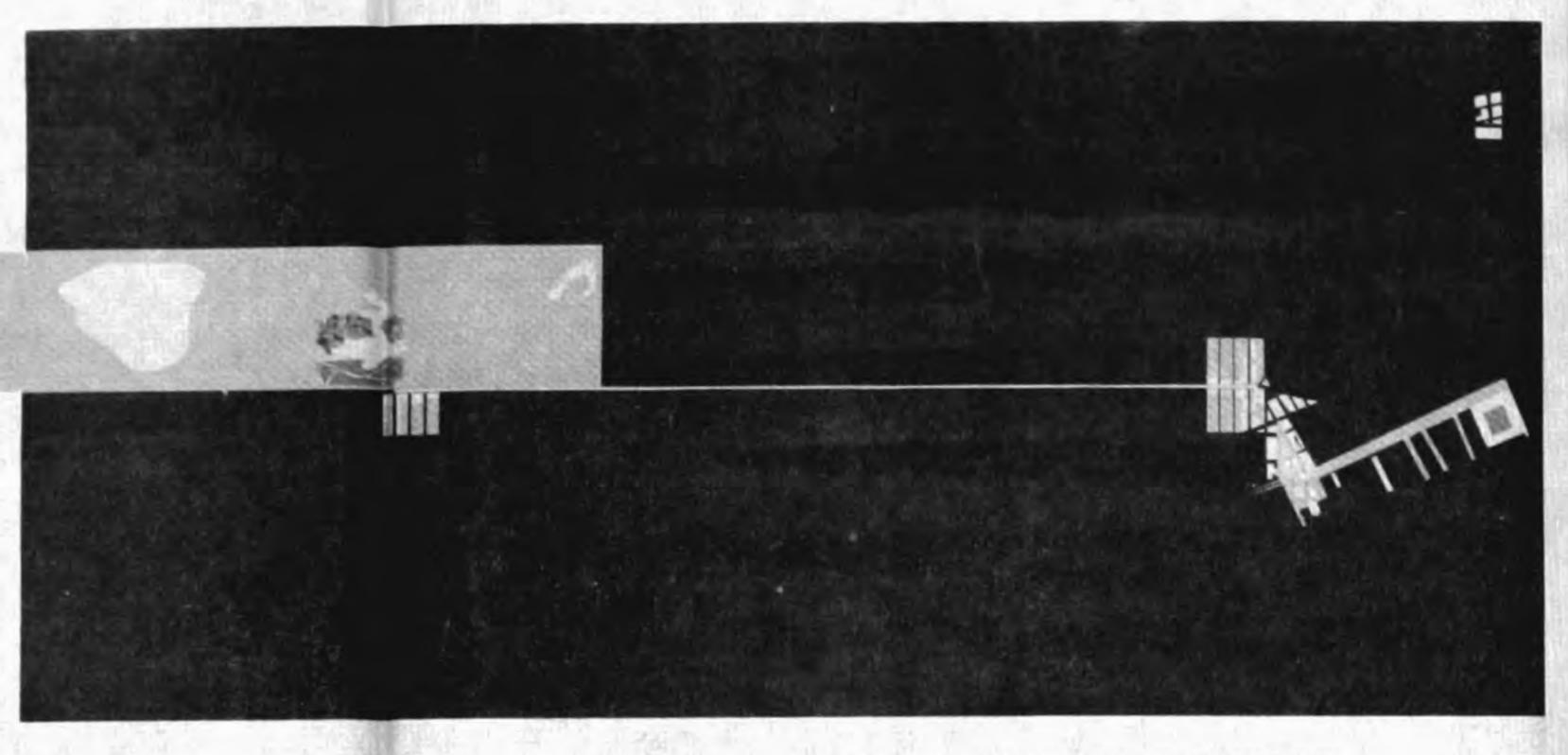
PATH ARCHITECTURE BRIAN MCGRATH MARK WATKINS MAO-JUNG LEE



### 30 SEPTEMBER, 8:05 PM

SCAN THE HORIZON OF M. TWO LARGE CRASH SIMULA-HEY MIRROR THE SUBJECTIVE VIEWS OF DEAN NG AN OBJECTIVE VIEW FROM EITHER. I WATCH AS THE AMES DEAN MEMORIAL RUN ROAD RALLY PULLS INTO THE AUTOMOBILE DISPLAY SPACES. AN ELABORATE TECHNOPHALLIC COMPARISON ENSUES, AS THE CULTISTS MOVE FROM VEHICLE TO VEHICLE. OTHERS DRIVE ALONG A VAST STRETCH OF ASPHALT, IT'S MARKINGS REMINISCENT O THOSE VAST LANDSCAPE DRAWINGS SUPPOSEDLY LEFT BY ALIEN BEINGS. I CONSULT THE ARCHITECT'S DRAWINGS AND REALIZE THAT THIS IS A NOIR TAKE ON MANN'S CHINESE THEATER. THE HANDWRITTEN AUTOGRAPHS HAVE BEEN REPLACED BY THE TIRE TRACKS OF FAMOUS CAR CRASHES. IN THE DIM LIGHT I THINK I SPOT M'S CAR AS IT BEGINS THE STRIP, TRACING THE MARKS AND TRANSFORMING ITSELF INTO BONNIE & CLYDE'S 1934 FORD V-8, JFK'S LINCOLN CONTINENTAL, DEAN'S PORSCHE 550, JAVNE MANSFIELD'S 1966 BUICK ELECTRA 225, TED KENNEDY'S OLDSMOBILE, GRACE KELLY'S ROVER 3500. I POLLOW, REPLAYING THE STRIP OF SUICIDE, ASSIGNATION, COLLISION DECAPITATION, AND EXCURSION IN SLOW MOTION, LIKE A LOOP OF FILM WHICH RUNS OVER AND OVER IN A FORENSIC ATTEMPT TO RECONSTRUCT THE EVENTS.

MICHELLE FORNABAI



CASE, REMEMBERANCE IS SIGNIFICANT TO THE CONSTRUCTION OF PUBLIC MEM-QUEER SPACES ORY. THE SIGNS CONTAIN INFORMATION ABOUT WHAT OCCURRED AT SPECIFIC LOCATIONS, AND HISTORICIZE EVERYDAY SPACES. THEY RAISE QUESTIONS New York City's Gay and Lesbian Civil ABOUT TERRITORY, WHOSE HISTORY COUNTS, AND THE RELATIONSHIP Rights Bill was introduced in the City Council on & BETWEEN THE PUBLIC AND THE PRIVATE. WHO DEFINES THESE ACTS AS TRANSy Jenuary 6, 1971. It was the first bill in the nation's & GRESSIVE OR CROSSING THE LINE?

> EACH SIGN WILL MARK A PARTICULAR EVENT, MOVEMENT OR PERSONAL HISTORY:

- THE PIRST GAY RIGHTS DEMONSTRATION IN NEW YORK CITY PROTESTING ANTI-GAY POLICIES BY THE US ARMY (WHITEHALL ST.)
- JULIUS' BAR WHICH WON A COURT CASE OVER "DECENCY" ISSUES WEST 10TH ST. AND WAVERLEY ST.) THE GAY ACTIVIST ALLIANCE FIREHOUSE, AN EARLY SITE OF POST-
- STONEWALL ORGANIZING (99 WOOSTER ST.) BONNIE AND CLYDE'S BAR REPRESENTING LESBIAN CULTURE AND WOMEN'S SPACES (WEST 3RD ST.)
- THE EVERARD BATHHOUSE (28TH ST. BETWEEN 5TH AND 6TH
- THE PASSAGE OF THE GAY CIVIL RIGHTS BILL, AFTER 15 YEARS OF POLITICAL AND LEGAL STRUGGLE (CITY HALL).
- NEW WAVE OF QUEER ACTIVISM, WHICH CURRENTLY INCLUDE GROUPS SUCH AS QUEER NATION AND THE LESBIAN AVENGERS (WALL & BROADWAY). THE LEGENDARY TRANSVESTITE MARSHA P. JOHNSON, WHOSE

SCENE OF THE FIRST ACT UP DEMONSTRATION REPRESENTING THE

DROWNING DEATH MAY HAVE BEEN THE RESULT OF HOMOPHOBIC VIOLENCE (CHRISTOPHER ST. PIER).

(SPECIAL THANKS TO THE DEPT. OF TRANSPORTATION FOR THEIR

ASSISTANCE OF COOPERATION.)

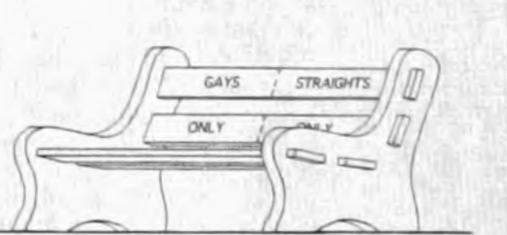
REPOHISTORY

"Our new home. All it needs is the warmth of friends" HALLMARK CARDS, Inc., Invitation Card 'Open House', MO 6414

### HOUSEWARMING APPLICATIONS OF GREEN-TO-YELLOW TEMPERATURE

SENSITIVE COATINGSTO CONTACT ELEMENTS IN THE ARCHITECTURAL ENVIRONMENT 'YOU CAN TOUCH ME'

JURGEN MAYER



### IN GAYS ONLY/STRAIGHTS ONLY

RECENTLY I WAS WORKING ON A COMMISSION INVOLVING A PUB-LIC PARK BENCH AND BEGAN TO EXPLORE THE PHYSICAL AND SOCIAL QUALITIES OF THIS COMMON FORM, I FOUND THAT THE PARK BENCH, LIKE THE SUBWAY OR THE BUS, IS A PLACE THAT IS SIMULTANEOUSLY VERY PUBLIC AND VERY INTIMATE. WITHIN PUBLIC ARENAS SUCH AS THESE, QUEER CULTURE HAS BECOME INCREASINGLY VISIBLE. INDIVIDUALLY THOUGH, GAYS AND LES-BIANS CAN OFTEN REMAIN ANONYMOUS. I COMPARED THIS DILEM-MA WITH THE STRUGGLE OF AFRICAN AMERICANS TO OBTAIN EQUALITY AND ALSO VISIBILITY, DESPITE THEIR MORE OBVIOUS IDENTITY. THE PARK BENCH WAS ONE OF THE PLACES WHERE THAT BATTLE WAS FOUGHT, ALONGSIDE OTHER PUBLIC FACILITIES THAT BRING PEOPLE IN CLOSE CONTACT. IN GAYS ONLY/STRAIGHTS ONLY I HAVE CONFIGURED THE SPACE OF A PARK BENCH TO ENCOURAGE PEOPLE TO CONFRONT THEIR PRI-VATE DIFFERENCES AND TO RAISE SEXUALITY TO A MORE VISIBLE

ADAM KUBY

TOM KALIN



### CONFIRMED BACHELOR

1994, 2:40, SUPER 8 ON VIDEO CONFIRMED BACHELOR THROWS PETALS AND BLOS SOMS AT A SERIES OF FUNDAMENTALIST RAVINGS CULLED FROM THE GAT AGENDAL A CHEERY, HOMO-PHOBIC AGIT-PROP TAPE DISTRIBUTED IN THE U.S. SENATE BY THE CHRISTIAN RADICAL RIGHT IN 1993 A COLLISION OF DISCO HOOKS, FLOATING QUOTES AND RIPE IMAGES OF NATURE, CONFIRMED BACHELOR ALLOWS THE LANGUAGE OF MEDICAL PATHOLOGY TO DISSOLVE INTO ABSURDITY RIGHT BEFORE OUR EVE SMOTHERING IT IN A BLANKET OF BLOOMS.

### THE WALLS SPEAK: PASSAGE FROM QUEER PLACES

"PASSAGES FROM QUEER PLACES" WAS CONCEIVED AS A SPACE INCLUSIVE OF QUEER HISTORY, SEXUALITY, AND THE PSYCHOLOGICAL SPACE OF THE NESS OCCUPIES. QUIEE SPACE IS THE PSYCHOLOGICAL PLACE OF QUIEER. EXPERIENCE, A PLACE INFUSED WITH PARALLEL EXPERIENCES: CULTURAL RELIGIOUS, SOCIAL, PRIVINCAL AND INTELLECTUAL. IT IS A PSYCHOLOGI-CAL PLACE, BLURRED WITH OTHERS, WHICH IN COMBINATION COMPRISE

THE FLOOR PLANS OF QUEER HISTORICAL FIGURES AND AN ANONYMOUS BOY AND GOLL ARE MERGED AXIALLY ABOUT THE BEDS. IN THIS CONVER-GENCE OF TIME AND SPACE A "QUEER" MAZE IS CREATED METAPHORIC OF DIVERSE AND ISOLATED QUEER EXPERIENCES, IN WHICH NEW LANGUAGES AND CODES ARE LEARNED, WHERE ONE FINDS AND DEFENES ONE'S OWN QUEER SPACE

A CLOSET/PASSACEWAY IS CONSTRUCTED OF TRANSPARENT FILM STRIPS. WITH IMAGES OF CONTEMPORARY CREEK PROPER IN POSITIVE AND LIFE. SIZE NEGATIVE IMAGES OF HISTORICALLY SIGNIFICANT QUEERS. IN NEGA-TIVE, THE IMAGES ACT AS POTENTIAL REALIZATIONS OF THE POSITIVE IMAGES: A CONTEMPORARY QUEER CULTURE INTRINSICALLY DEFINED BY THE ART AND LIVES OF ALL QUEERS IN HISTORY. THIS SPACE ALLLDES TO THE EXPANDING AND CONTRACTING NATURE OF QUEER EXPERIENCE: THE TRANSPARENT AND FALSE SAFETY AND VET THE REALITY OF THE CON-STANT PLUX IN AND OUT OF THE CLOSET.

ROBERT RANSICK & BLAKE GOBLE

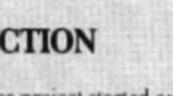


### INTRODUCTION

The Queer Space project started as a discussion group formed in the Fall of 1992 between Dennis Dollens, Eve Kosofsky Sedgwick, Elizabeth Diller and myself. The initial impulse came from StoreFront's invitation to organize an exhibition that would articulate the role of space in questions of sexuality. Even before the first meeting, the focus became queer space. I don't think that any of us quite realized what we were getting into. What we had anticipated as a series of long series of discussion over chinese rolls and coffee at a local joint across the street from Store Front. Over time, other people joined some of our discussions, including Rosalyn Deutsche, Douglas Crimp, Robert Reid-Pharr, John Ricco, Robin Lewis, Jackie Goldsby, Jeff Nunokawa, Mark Wigley, Henry Urbach and Cindy Patton-the last three quickly becoming part of the organizing group. Traces of this ongoing dialogue can be found in a series of manifestos that were produced collectively over these months and across many fax machines as we struggled to clarify the project for ourselves and for the myriad of institutions to which we applied for funds. Here we have reproduced one of those circulating faxes as an instances of the kind of exchanges that occurred (and may be too, of the pleasures and difficulties of collaborative writing). A dossier of all the documents produced during this process, from early drafts of polemical position statements to grant applications and letters of recommendation will be in the gallery space. We are proud to announce that we were rejected by every institution that we applied to for financial support

The project did not initially have one single program but was always multifaceted and ambitious. The very idea of an exhibition was repeatedly contested. Many possibilities were dis-cussed involving the space of shop windows, billboards, video games, e-mail, symposium, fashion shows, the Circle line, walking tours, bus tours, queer kinesthetics, posters, personal ads. performances. actions around the proposed AIDS drop in center in Soho, mapping homophobic geographies, analysis of queer migrations and so on. At a certain point we decided to begin a long series of such events by registering the diverse responses to an open call to proposals and manifestos. The resulting installation is not so much an exhibition

BEATRIZ COLOMINA June 9, 1994



organization meetings to get the project started turned into a

as a forum for debate.

QUEER SPACES

PLACES OF STRUGGE! PLACES OF STRENGTH

THROUGH SIMPLE COMMON DESIGN ELEMENTS.

Too sairin and the "Queer Space" project

Thanks for the two Erafts of our manifesto. I just had a few suggestions to add to Dennis's draft. Now about something All space to queer. Using it, orulaing it, hiding in it, coming out into it, and labelling it are some of the ways that urben spaces, both public and private, are appropriated. "pervented." and transformed lote sites for the refiguration of gender and sexuality. White there have been islands of debate concerning ay man; lumbians, and other sesual dissidents in the fine arts, the question of sexuality in architectors and order space has gone virtually unaddragged. Quest Scape vill insugurate that cuch-needed discussion. Va gin from the realization that urben space cannot be reparated from a number of leaves that have been runial to apperimental susual identifium: in ticular public/ private, community/ fragmentation, ulance/ mafety, culture/ concerce. Flace is a tentral machiniam in the construction of esteal dentity, which is intimately defined within comes of the individual and the public, historically, furthermore, the davelopment of whan space over the ast two contories has similard in the very classes. impaction to the development of a variety of sexual gractions, identities, and cultures We are convinced that the opening of this discussion will be an important and complex abdertaking. Accordingly, Dusay Engle will investigate them issues in four ways, with a gallary exhibition, with a symposium, with a book publication, and with

sque additional uses of non-traditional tenders and sque vinder displays, broadcast media, posters and postcards. We plan to commission new work from artists, erchitects, and cultural critics who have siresty begun isolated projects in this area, and to etimulate the coming together of a new discourse on assuality and gender in social and urban space.

Ditinately, copar frace will deal with the commonweal of space and its transferrantive affects on the spatial scalogy of all urean dumliers. Feel free to use, discard, or further modify any of this.

at get Beatrice's excellent version But this may largest some additional analysis

### WANTED QUEER SPACE MANIFESTOS/PROPOSALS

Flaming through outer space? Or cruising your winer child? ACTing UP, going down, carrying on.

Hang around, come across, but out, jerk off, log on, boogie down, work through, fashion forward, lay back.

Safety. Danger. Uptown. Downtown. Ask. Tell. Where are the traces of all our queer ancestors? Where did they arrive.

Melon Dixon says: "I'll be somewhere listening for my name." Voies and disavourals. Trade, betrayal, tradition. Erasures - racions races, Laborors, labors: loafing, and luxuries, and loveliness. A home less person's "right to privacy" - where does it live? Younger and older effermate / ferrane / ferrinine / masculine / butch. Commobons, emotions

Dignity / pride / exhibitionism / skyness / shame / attitude / public displays of affection.

"All the rage"

When is a march a parade a demonstration?

C history to prohibit discrimination on the basis >

m of sexual orientation in employment, housing &

in and public accommodations. However &

selection of a new council majority leader for the

legislation to finally pays

g on March 20, 1986

REPORTSTORY HAS CREATED A SERIES OF STREET SIGNS ABOUT OVER-

LOOKED HISTORIES AND UNMARKED PLACES THAT ARE "QUEER SPACES."

THE SIGNS MARK EIGHT SITES ON NEW YORK CITY STREETS AND CLAIM

THEM AS IMPORTANT HISTORY. THE SIGNS-PINK TEMPERED MASONITE

INSTALLED ON LAMP POSTS IN ACCORDANCE WITH THE DEPARTMENT OF

TRIANGLES, MEASURING APPROXIMATELY 24" ON EACH SIDE, ARE

TRANSPORTATION REGULATIONS. THE SIGNS ARE LINKED VISUALLY

THE REPOHISTORY QUEER SPACES" SIGNS ARE PART OF A LARGER

MOVEMENT TO CLAIM PUBLIC SITES FOR GAYS AND LESBIANS. IN THIS

e and become law.

a rook fifteen years, numerous &

The dictionary says: "Queer from German quer (oblique, cross

What makes space queer? How to give queer space a history and a future, a powerful presence? What's the queerest in utopias, in diasporas, in environments, in intimacies, in bowling leagues, in health and illness, in solidarity, in urban pets, in nationalism and cosmopolitanism, in self-defense, in cyberspace, in jobs and no jobs, in film and video, in the Christian Right, in memory, in the hypothalmus, in the high schools, in dancing and walking, in civil society, and in interior decorating? The Storefront for Art and Architecture in New York is soliciting QUEER SPACE MANIFESTOS and MANIFESTO/PROPOSALS

EVE KOSOFSKY SEDGWICK November 1, 1993

## SOMETHING ABOUT SPACE IS QUEER

In one of our earliest discussions we began with the phrase "all space is queer," which was soon qualified and elaborated in order to arrive at some coherent call for works, initially in the form of art, text or architectural proposals. Our goal was to raise a series of questions by presenting some individual readings of being queer in space while at the same time challenging stereotypical views of queered space and of queers occupying, writing and designing both literal and literary space. The results of this call are now installed both in and around Store Front for Art and Architecture and in the streets of the city. We invite you to guage its success and participate in the ongoing discussion.

Our concern was to open the question of queer space up rather than pin it down aesthetically or conceptually. What became clear from the group discussions and looking at the fifty-something proposals were the complications and contradictions hidden within our working premise. These were captured eloquently by the manifesto that carried the line "I am queer space." It placed our assertion that "all space is queer" fully into a social context. The radical use of "I" highlights the entanglement of subjectivity and space while nullifying any objectification of space in general-liberating both queerness and space from the repressive weight of stereotypes whose end result is always violence. Queerness is not amply a property of certain subjects or certain spaces or certain relationships between them. While all space may be June 7, 1994 queer, that queerness is not necessarily related to the way that it is occupied. Not even specifically queer space is always

queer. The "transitional" or "marginal" spaces often occupied by "queers" are not necessarily themselves queer. The queerness of space often surfaces under what seems to be the least queer conditions. At the very least, queer identity (and all forms of identity have their queer sites and moments) involves transactions with both the queerness of space and its repression.

To think about queer space is to rethink the terms "queer' and "space." Is "queer" a kind of irreducible strangeness, the repressed condition of apparently stable entities, the uncanniness of everyday life? Or does "queer" refer to the term of gay and lesbian self-identification that reemerged around 1990 to describe a new constellation of sexual-social-political identities? And likewise, with "space": do we mean physical space? Or do we mean the space of discursive practices, texts, codes of behaviour and regulatory norms that organize social life? Throughout this project, we have tried to keep all these senses and to highlight the different kinds of bond between them. For us, such a rethinking of the politics of space has become an urgent priority. The built environment can no longer be exempted from a sustained interrogation on

Such an interrogation must involve multiple interventions into both specific spaces and the various institutions that sustain them. A whole array of institutional practices seek to regulate queerness by defining it in a way that allows it to be either excluded from a space or included within it. These definitions have to be contested. To think about how queerness is reflected, embodied, denied, or sustained in spatial form requires a whole different understanding of space, one made possible by new alliances between architects, artists, activists and cultural critics.

In the end, this small exhibition can do little more than point to the enigmas of queer space by presenting individual challenges and images, works that break down violent stereotypes and open up different ways of thinking, different forms of action. Hopefully, this is just the beginning of a very long campaign to rethink and reactivate queer space.

BEATRIZ COLOMINA DENNIS DOLLENS EVE SOFOSKY SEDGWICK HENRY URBACH MARK WIGLEY

### CHRISTMAS EFFECTS

What's "queer"? Here's one train of thought about it. The depressing thing about the Christmas season-isn't it?-is that it's the time when all the institutions are speaking with one voice. The Church says what the Church says. But the State says the same thing: maybe not (in some ways it hardly matters) in the language of theology, but in the language the State talks: legal holidays, long school hiatus, special postage stamps, and all. And the language of commerce more than chimes in, as consumer purchasing is organized ever more narrowly around the final weeks of the calendar year, the Dow Jones aquiver over Americans' "holiday mood." The media, in turn, fall in triumphally behind the Christmas pha lanx: ad-swollen magazines have oozing turkeys on the cover, while for the news industry every question turns into the Christmas question-Will hostages be free for Christmas: What did that flash flood or mass murder (umpty-ump people killed and maimed) do to those families' Christmas? And meanwhile, the pairing "families/Christmas" becomes increasingly tautological, as families more and more const tute themselves according to the schedule, and in the endlessly iterated image, of the holiday itself constituted in the image of "the" family.

The thing hasn't, finally, so much to do with propaganda for Christianity as with propaganda for Christmas itself. They all-religion, state, capital, ideology, domesticity, the discourses of power and legitimacy-line up with each other so neatly once a year, and the monolith so created is a thing one can come to view with unhappy eyes. What if instead there were a practice of valuing the ways in which meanings and institutions can be at loose ends with each other? What if the richest junctures weren't the ones where everything means the same thing? Think of that entity "the family," an impacted social space in which all of the following are meant to line up perfectly with each other:

> a surname a sexual dyad

a legal unit based on state-regulated marriage a circuit of blood relationship

a system of companionship and succor

a proscenium between "private" and "public" an economic unit of earning and taxation the prime site of economic consumption the prime site of cultural consumption

a mechanism to produce, care for, and acculturate a mechanism for accumulating material goods over several generations

a daily routine a unit in a community of worship a site of patriotic formation

and of course the list could go on. Looking at my own life, I see that-probably like most people-I have valued and pursued these various elements of family identity to quite differing degrees (e.g., no use at all for worship, much need of companionship). But what's been consistent in this particular life is an interest in not letting very many of these dimensions line up directly with each other at one time. I see it's been a ruling intuition for me that the most productive strategy (intellectually, emotionally) might be, whenever possible, to disarticulate them one from another, to disengage them—the bonds of blood, of law, of habitation, of privacy, of companionship and succor-from the lockstep of their unanimity in the system called "family."

Or think of all the elements that are condensed in the notion of sexual identity, something that the common sense of our time presents as a unitary category. Yet, exerting any pressure at all on "sexual identity," you see that its elements include

your biological (e.g., chromosomal) sex, male or

female (supposed to be the same as your biologthe preponderance of your traits of personality and appearance, masculine or feminine (supposed to correspond to your sex and gender);

your self-perceived gender assignment, male or

the biological sex of your preferred partner, the gender assignment of your preferred partner (supposed to be the same as her/his biological the masculinity or femininity of your preferred part-

ner (supposed to be the opposite of your own);

your self-perception as gay or straight (supposed to correspond to whether your preferred partner is your sex or the opposite); your preferred partner's self-perception as gay or straight (supposed to be the same as yours);

your procreative choice (supposed to be yes in straight, no if gay); your preferred sexual act(s) (supposed to be insertive if you are a male or masculine, receptive is you

are female or feminine); your most croticized sexual organs (supposed to correspond to the procreative capabilities of your sex, and to your insertive/receptive assign-

your sexual fantasies (supposed to be highly congruent with your sexual practice, but stronger in intensity);

your main locus of emotional bonds (supposed to reside in your preferred sexual partner); your enjoyment of power in sexual relations (sup-

THE CROSS-DRESSED DUMPSTER

THE GILDED INTERIOR OF THE DUMPSTER IS A QUEER SPACE

ANTITHESES. IT'S A CROSS-DRESSER. IT SHOWS A SITUATION

THAT HAS PULLED ITSELF INSIDE OUT. IT'S THE DOUBLE HELD

UNWOUND. IF THE CITY IS A VERB, THE DUMPSTER CONTU-

MAURA SHEEHAN

BECAUSE IT REVERSES POLARITIES. IT RECKLESSLY RECONCILES

high if male or masculine); the people from whom you learn about your own gender and sex (supposed to correspond to yourself in both respects);

posed to be low if you are female or feminine

your community of cultural and political identifica-

tion (supposed to correspond to your own iden-

and again - many more. Even this list is remarkable for the silent presumptions it has to make about a given person's sexand for many people not true at all: that everyone "has a sexuality" for instance, and that it is implicated with each person's sense of overall identity in similar ways, that each son's most characteristic erotic expression will be oriented toward another person and not autoerotic, that if it is alloerous, it will be oriented toward a single partner or kind of partner at a time; that its orientation will not change over time. Normatively, as the parenthetical prescriptions in the list above suggest, it should be possible to deduce anybody's entire set of specs from the initial datum of biological sex alone if one adds only the normative assumption that "the biological sex of your preferred partner" will be the opposite of one's own. With or without that heterosexist assumption though, what's striking is the number and difference of the dimensions that "sexual identity" is supposed to organize into a seamless and univocal whole.

And if it doesn't?

That's one of the things that "queer" can refer to: the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically. The experimental linguistic, epistemological, representational, political adventures attaching to the very many of us who may at times be moved to describe ourselves as (among many other possibilities) pushy femmes, radical faeries, fantasists, drags, clones, leatherfolk, ladies in tuxedoes, feminist women or feminist men, masturbators, bulldaggers, divas, Snap! queens, butch bottoms, storytellers, transsexuals, aunties, wannabes, lesbian-identified men or lesbians who sleep with men, or people able to relish, learn from, or identify with

Again, "queer" can mean something different a lot of the way I have used it so far in this dossier is to denote, almost simply, same-sex sexual object choice, lesbian or gay, whether or not it is organized around multiple criss-crossings of definitional lines. And given the historical and contemporary force of the prohibitions against mer same-sex sexual expression,

for anyone to disavow those meanings, or to displace them from the term's definitional center, would be to dematerialize any possibility of queerness itself

At the same time, a lot of the most exciting recent work around "queer" spins the term outward along dimensions that can't be subsumed under gender and sexuality at all: the ways that race, ethnicity, postcolonial nationality criss-cross with these and other identity-constituting, identity-fracturing discourses, for example. Intellectuals and artist of color whose sexual self-definition includes "queer"-I think of an Isaac Julien, a Gloria Anzaldua, a Richard Fung-are using the leverage of "queer" to do a new kind of justice to the fractal intricacies of language, skin, migration, state. Thereby, the gravity (I mean the gravitas, the meaning, but also the conter of gravity) of the term "queer" itself deepens and shifts.

Another telling representational effect. A word so fraught as "queer" is-fraught with so many social and personal histories of exclusion, violence, defiance, excitement-never can only denote, nor even can it only connote, a part of its experimental force as a speech act is the way in which it dramatizes locutionary position itself. Anyone's use of "queer" about themselves means differently from their use of it about someone else. This is true (as it might also be true of "lesbian" or "gay") because of the violently different connotative evaluations that seem to cluster around the category. But "gay" and "lesbian" still present themselves (however delusively) as objective, empirical categories governed by empirical rules of evidence (however contested). "Queer" seems to hinge much more radically and explicitly on a person's undertaking particular, performative acts of experimental self-perception and filiation. A hypothesis worth making explicit that there are important senses in which "queer" can signify only when attached to the first person. One possible corollary: that what it takes-all it takes to make the description "queer" a true one is the impulsion to use it in the first per-

The binary calculus I'm describing here depends on the notion that the male and female sexes are each other's "opposites," but I do want to register a specific demurral against that bit of easy common sense. Under no matter what cultural construction, women and men are more like each other than chalk is like cheese, than ratiocination is like raisins, than up is like down, or than I is like 0. The biological, psychological, and cognitive antribuses of men overlap with those of women by vastly more than they differ from them.

A related list that amplifies some of the issues raised in this one appears in the introduction to Epusembly of the Char, pp. 25-

Eve Kosofsky Sedgwick, from Tendman, (Duke University Press, 1993)

# EXHIBITION

Jay Critchley Michelle Fornabai Benjamin Gianni & Markrobbins Rocco Giannetti Blake Goble & Robert Ransick Paul Haslhofer & Greg Tuck Gordon Brent Ingram & Martha Judge Tom Kalin Adam Kuby Jürgen Mayer Brian McGrath Mitchell Owen & Charles Renfro REPO History Maura Sheehan Exhibition designed by: Paul Lewis, Peter Pelsinski & Marc Tsuiumaki from Operatives

# June 18 — July 31 Gallery Hours: Tuesday—Saturday 11-6PM Opening Reception: June 18, 6-8PM

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July 9 Saturday 4PM \$8

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